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ried too far, as otherwise a slight efflorescence is formed. It is best to use a fine water spray of distilled or rain water in moistening the surface. The colors are to be kept in glass bottles in a moist, pasty condition.

The colors used are those which have been found available for the stereochromic process, which contain admixtures such as the hydrates of alumina, magnesia or silica, oxide of zinc, carbonate of baryta and fellspar, it quite smooth. The effect of thus treating the centre of large panes, and adding a colored diaphanous border, the laying on of color mixed with gum being an after operation, is very pleasing.

There are many decorative applications of paintings on silk and velvet for furniture, sunk panels on architraves, screens, cabinet curtains or linings, &c., which are all the more attractive when executed by any of the members of a household as evincing their skill and taste. In their execution tube colors are to be used. These colors should first be squeezed out on blotting paper, that it may absorb a portion of the oil. They are to be boldly laid on with rapid sweeps, the brush being carried right across the material with the grain, not against it. The highest general colors should be worked first, and the shadows should be the last put on. A very stiff brush should be used for plush, that the colors may sink well in. Lustre metallic colors produce beautiful effects.

To paint on terra cotta with water colors first size it and mix with the colors some Chinese white. After the painting is finished, varnish. The many beautiful relief designs in which terra cotta is now brought out, whether in mantel pieces, dados, medallions, &c., afford tempting opportunities for the display of color.

To imitate ground or figured glass on a window, cover the panes with diaphanous varnish; cut some figured net to the same size; cover it on one side with the varnish. In a few minutes afterwards place the varnished side of the net next the glass. When dry varnish it over, and it will bear washing as well as ground glass. In putting on the net care must be taken to keep it even.

A beautiful moire hue may be given to brass ornaments by boiling them in a solution of sulphate of copper, a grayish green by dipping them into a bath of copper, and an orange green by plunging them for a few seconds in a warm solution of crystallized acetate of copper.

The surfaces of iron and steel may be beautifully ornamented with fine, wavy lines by rubbing them with brushes formed of wires of different metals, and coated with magnetic oxide. Owing to the oxide setting up a galvanic action and by force of attrition, some of the metal from the wires enters the pores of the iron or steel. The process must not be too long continued, or the wavy lines will disappear.

A new art process for the decoration of surfaces has been introduced, which is calculated to attract interest. It consists in the drying and metalized treatment of plants and leaves, which are so prepared as to be fixed on grounds of various kinds, and applied to fire screens, dados, plaques, picture-frames and other suitable articles.

The leaves and stalks of plants, having been dried by artificial heat, are artistically arranged, and fastened in place; they are next covered with a coating of gum arabic, a camel's hair brush being used for the purpose, and this coating is followed by the application of any of the metallic colors imported with the vehicle provided by manufacturers for their use.

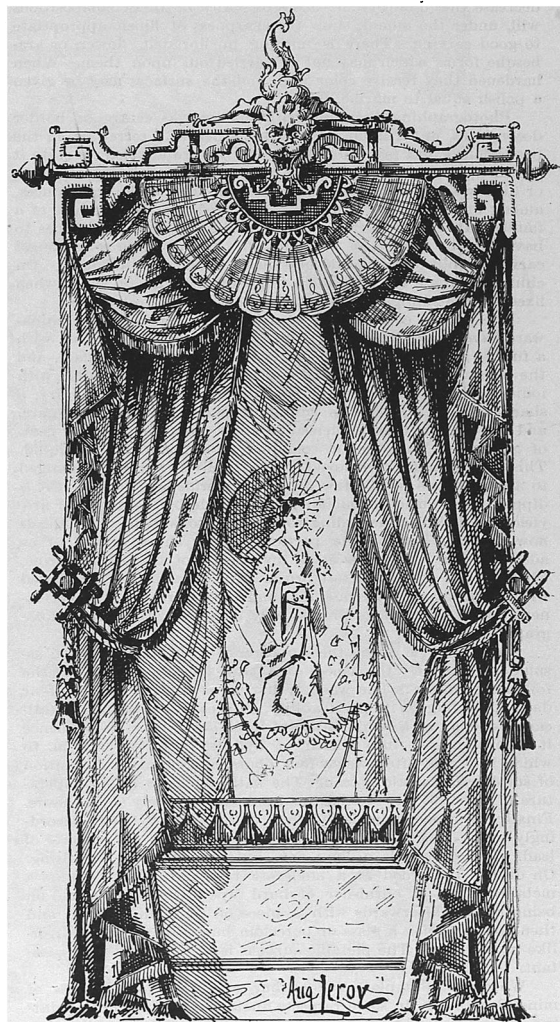
Taking, for instance, a panel, the plants and leaves are arranged on it according to a set design. Leaves and branches will be found sufficiently supple for arrangement in any position. Some of the leaves may completely stand out from the ground, others be only slightly attached, and have their edges brought forward. The attachment is made with glue. The leaves and stems may be colored according to nature, or given a uniform tint.

Just in the proportion that satisfactory decorative effects are lessened in expense is decorative art extended, for all desire to have their homes made beautiful. The critics who formerly denounced all substitutes for the real and whose fanaticism would have fain prevented the painting or graining of soft woods to represent hard woods have either retracted their heresies from conviction that they were in the wrong path or are silent. The many beautiful forms in which leather is worked up in relief designs for furniture and mural decoration constitutes no reason why an imitative material, having the same outside appearance, and affording the same scope for the colorist, should not be introduced, though all will agree that there is "nothing like leather." The substitute is found in the residue of fine cotton-seed oil intimately mixed in varying proportions with such volatile solvents as paraffine wax and resins, to which are added graphite, cinnabar, soot and sulphur powder. The mass is heated to a high temperature, varying from 176° to 302° Fahr., until the whole is a homogeneous mass, which becomes on cooling a plastic substance, ready to receive any impression. While in fusion it may be stained any color or may be afterwards painted; it has all the elasticity of real leather.

EMBROIDERY.

A CHOICE piece of embroidery in a room has often a wonderfully enlivening effect, a fanciful and graceful design showing the artist's own touch and manipulation, contrasting well with more formal objects, besides which the bright colors introduced worked on a cloth thrown carelessly on an article of furniture, will often redeem it from the character of sombreness. Renaissance embroidered scroll work, in gold and rich colors, serves admirably for borders of portieres. We lately noticed a portiere of crimson stuff of dark tone, exquisitely set off with a superb gold vine-like pattern of oak leaves and acorns. The corners were worked in patterns of plain gold, crimson and green, being different at each corner. Another border on a brown portiere was of an elegant and graceful pattern of branches of olive of warm sunny green, with leaves and berries in gold running over it; the horizontal band mingled bronze and green in a leaf pattern.

In ceiling decoration all strong colors should be definitely separated from each other by light lines, fillets or small moldings. If the cornice presents any small flat surfaces, a simple conventional flower or geometrical pattern can often be used to great advantage, care being taken not to make it too prominent, and in no way to form a dark molded frame for a mass of light tinted ceiling. It is not a very costly matter to lay on to a ceiling having small wood moldings formed into panels, and painted, paper fitting the panels and filled in with some very light diaper paper of stencil enrichment fitting the panels.



CHINESE DRAPERY, DESIGNED BY AUGUST LEROY.